

COLOR WHEEL

The use of the wheel

The color wheel consists of 12 colors, placed at 30° intervals relative to each other. In the default position, the identical colors of the three wheels are visible behind each other.

At this point, 0° appears in the window. By moving the wheels, you can set arbitrary color combinations and contrasts. The lower wheel should always remain in the same position, so the l. color (yellow) is always at the top.

Harmonies

The middle wheel can be set by rotating it in the opposite direction of the clock hands. The window displays the degree of deviation for the two colors.

The bottom and top wheels show the same color.

Double Harmonies

The middle wheel can be adjusted by rotating it in the opposite direction to the clockwise movement of the clock hands. The window displays the deviation value characterized by degrees for the two colors.

The bottom and top wheels show the same color.

Special Double Harmonies

Complementary Contrast (180°)

The highest contrast comes from colors placed opposite each other at 180°, a relationship known as complementary contrast. This color pair is tense yet creates a sense of balance.

For a given color, only one other color can be its complementary pair.

Characterless Color Combinations

Goethe refers to the 60° contrast between any two members of the color wheel as characterless, "...because they are too close to each other for their impression to be significant." Nevertheless, they have legitimacy as they indicate an advancing sequence, although the relationships are barely perceptible.

Characterful Color Combinations

Goethe refers to the relationship between colors closing in 120° in the color wheel as characterful contrast. According to him, they contain a significant element that imposes itself with a kind of expressive force, but does not satisfy, "...because every characteristic can only arise by detaching as apart from the whole, with which it is connected without dissolving into it.

Trichromats (120°)

Starting from the default position, rotate the middle wheel in the direction opposite to the clock hands, passing through four colors; in the oval window, you will see the cyan color. After that, rotate the lower wheel through four fields in the direction of the clock hands until you obtain the violet color. This color combination represents the trichord.

Thus, the three wheels together display all trichords. The colors involved in the chord can be read above each other.

Oblique Contrast

Modern painting often employs 'oblique' contrast, where two colors form an angle of 150° . This complementary contrast can also be achieved by rotating one branch of a 30° complementary contrast.

Split-Complementary Contrast

In English literature, it is customary to give names to triadic harmonies. If one component of the complementary color separates into two adjacent color directions, a split-complementary color combination is formed.

Colors

I. Yellow	XI. Green
II. Yellowish-Red	XII. Yellowish-Green
III. Red	
IV. Crimson	
V. Purple	
VI. Purple-Blue	
VII. Blue	
VIII. Cyan-Blue	
IX. Cyan	
X. Cyan-Green	